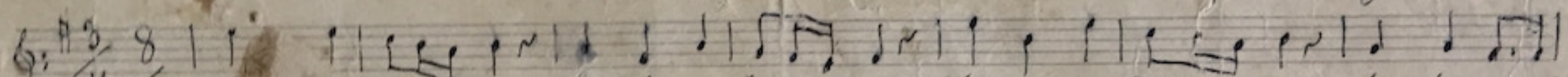
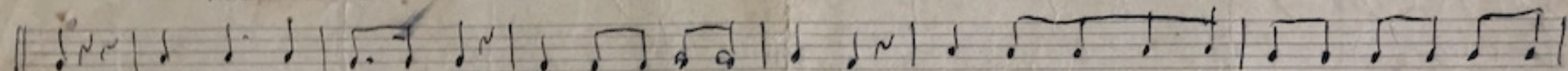
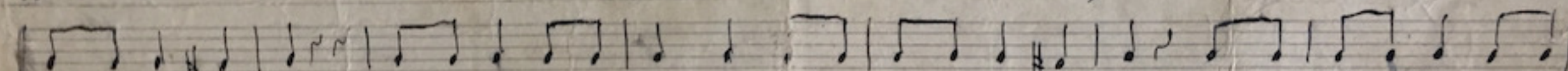


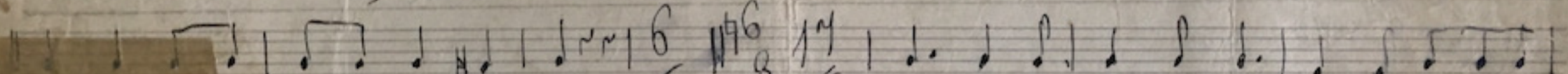
Artur

et Jona

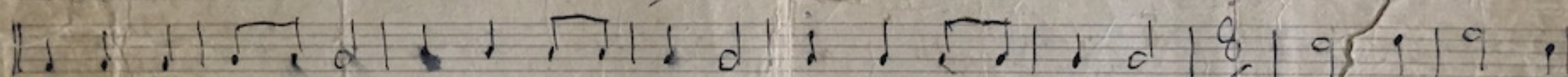

Re le i son Christe e le i son Mari e le i son Christe exaudi


nos Christe exaudi nos Pater de coelis de o Fili redempto munda deus mi se


re ere no bis spirita sante Deus mi se re re no bis san ta tri ni tas unu



misse re re no bis Ma ter Cus to di ma Ma ter vir go



la Ma ter in time ra ta ora pro no bis Ma ter a mi bi lis

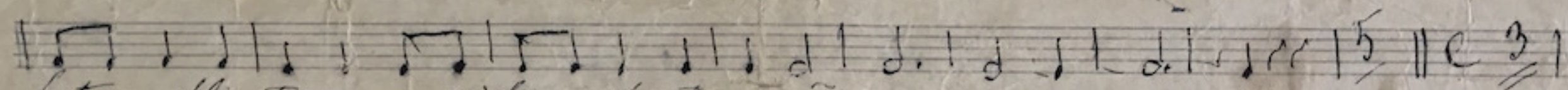

Ma ter ad mi ra bi lis Ma ter crea to ri Ma ter sal va to ri Vir go pro tem


per ge Clemens Vir go fi de les Spi ri tu a la sedes ad dex te ras Pa tris

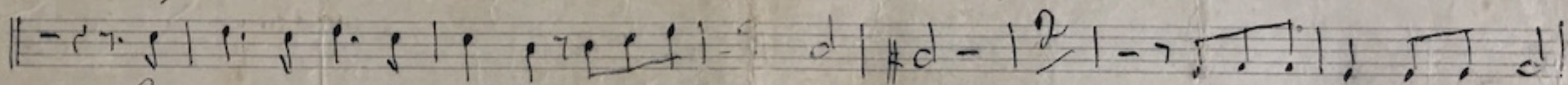

nos tre le Ti cie vas Spi ri tu a la vir ho no ra bi le vas en ly ce vas ci


o na ora pro no bis Do mi ne au rea Te des sis ex ce Jus sa


Ca li Sta Ma tu Ti na re les in fe rno reu ti fu gi am pe ca to ra com

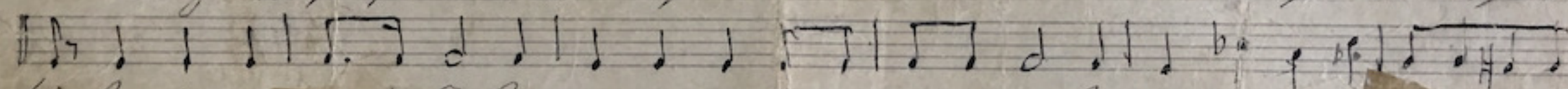


latron a fili Torum au xili um Christe a no bīs o rapro no bis

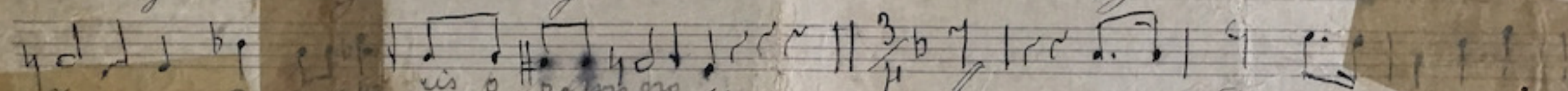


Re gi na, profe ta rum o rapro no — bis

o rapro no kiserono

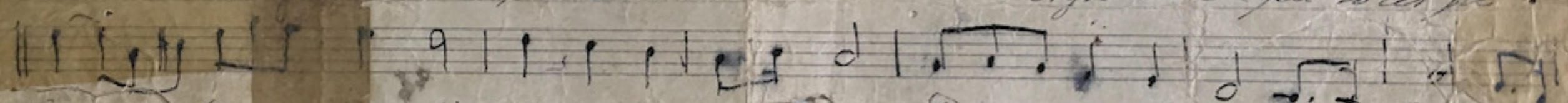


bis Re gi na Vir gi nū Ri ge na san cto rem on uicem Re gi na e a m e n. Hora



Tam o Anjo us o "na no bis

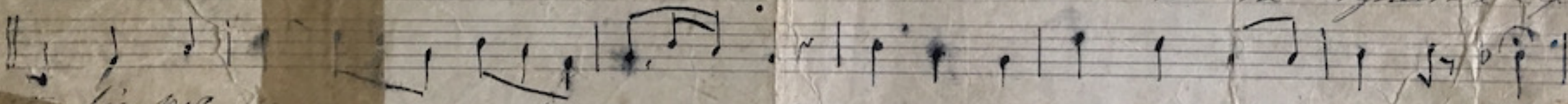
Agnus Dei qui tollis pe



Ca ta ma di ex

Do

me me Agnes de la...



To Sir p^rce

fa mus si mi se re re mi se re re re

Sept 1905 Gt Lustranjo

And.^e

Tenor

And.^e

Re vi e le i son chris te e lei son Re vi e lei son Chris te audi
nos Chris te ex audi nos Pa ter de coe lis de o Fi li redemptor mun di de De us
mi se re re mis sis Spi ritus San ti De us mi se re re no bis San ta Tri ni tas cum
De us mi se re re no bis Ma ter Cas tessi ma Ma ter in
la ta Ma ter in Ter me ra ta ora pro no bis Ma ter a ma bi lis
Ma ter ad mi ra bi lis Ma ter Crea ta ris Ma ter Sal va to ris Vir go po tens
Vir go Clemens Vir go fi de lis Spec u lan tis e se des sap i en tiae Ma ter
li ce vir gi ri tu a le vas ho no ra bi le coe lis si gne de ven ci o nes ora pro
no bis Do mus au rea Fe des vis ar ca ja nu a coe li Stella ma tu
ri na Sa lus in fer mi um De i se cu lae Cae lum con so la ti va Al ti to rum aq



xi li um chris ti om nem o ra pro no bis *Re gi na pa tri a*
cha rum o ra pro no bis o ra pro no bis pro no bis Re gi na
Vir gi num Re gi na san to rum o ni um Re gi na de cra ta ti mi Pro Za ri Re que pa
tra o ra pro no bis *Agnus De i qui to lis pe ca ta*
mun di mi se re re mi se re re no bis.

Ag^{to} 1205

G^o de Araujo

And.^{te}

Udaixa

Te lausare de et pose

Fi ri e lei son Christe e lei son Perie e lei son Christe audi nos

Christe ex audi nos Pa ter de coe lis De o Fi lius de i pa tris mundi Deus mi se re

no bis spi ri tus San cte De us mi se re re no bis San cta Tri ni tas unus Deus

mi se re re no bis Ma ter caris si ma Ma ter uo vio Pa tris

San cta in te me ra ta ora pro no bis Ma ter a ma bi lis Ma ter ad mi

ra bi lis Ma ter crea to ris Ma ter bal va to ris Vir go pro den ti si ma Vir go ven

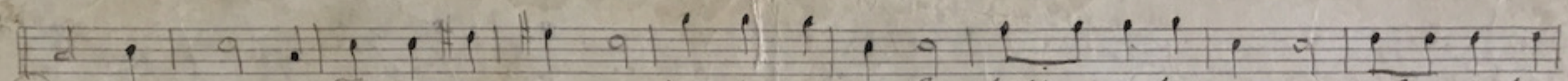
er da Vir go pro di Can da ora pro no bis Vir go pro tens Vir go che mes

Vir go fi de lis spe cu la jus ti ti e e se des sa pi en cie cau sa nos tre le ti cie

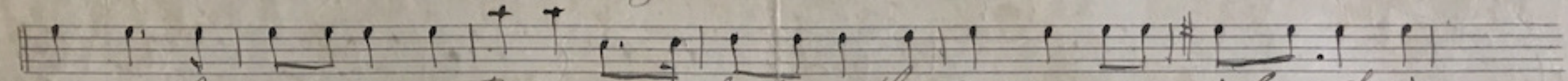
Es spi ri tu a le var ho no ra bi le Pa tris si gne de va ti o nes ora pro no bis

Re se mi ti ca Tur ris da ni

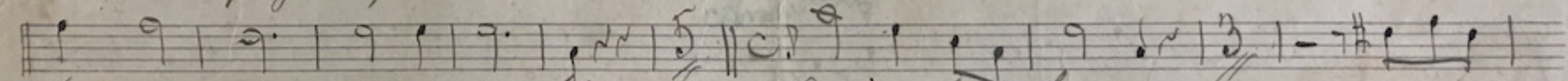
Turris & burisacra no bis



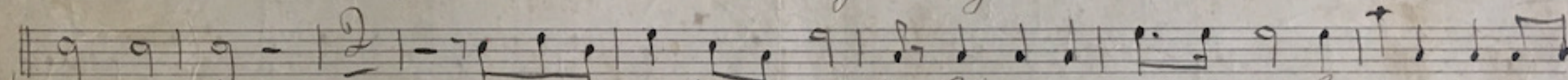
Domus au rea fe de ris ar ca ja nua coe li stella ma tu ti na salus in fer



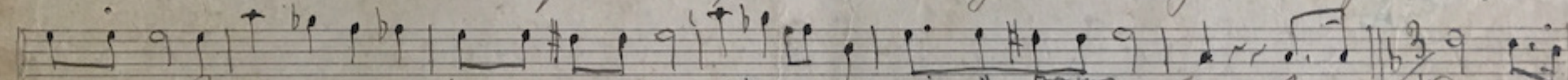
no rum Re fugium pec ca to rum con so la tis af li to rum au xi li um chris



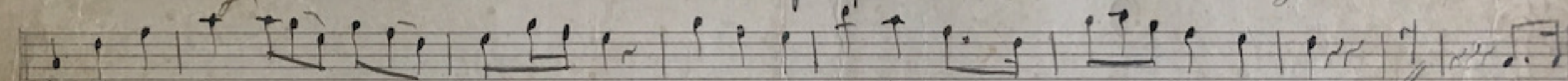
ti u no rum o ra pro no bis Regina Ange lo rum o ra pro



no bis. o ra pro no bis pro no bis Re gi na vir gi num Re gi na san cto rum



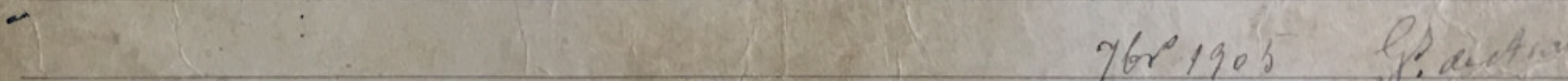
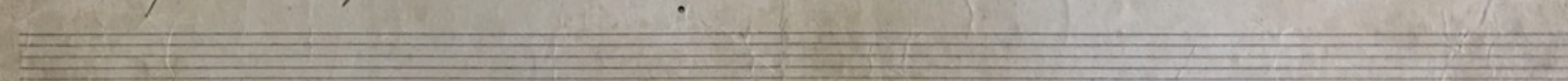
a ri um Re gi na sacra tis si me ro za ri fu gna pa ris o ra pro no bis Agnus De i qui



to lis pe ca — ta mun di par ce no bis par ce no bis Do mi ne Agnus



De i qui to lis pe ca — ta mun di mi se re re mi se re re no bis.



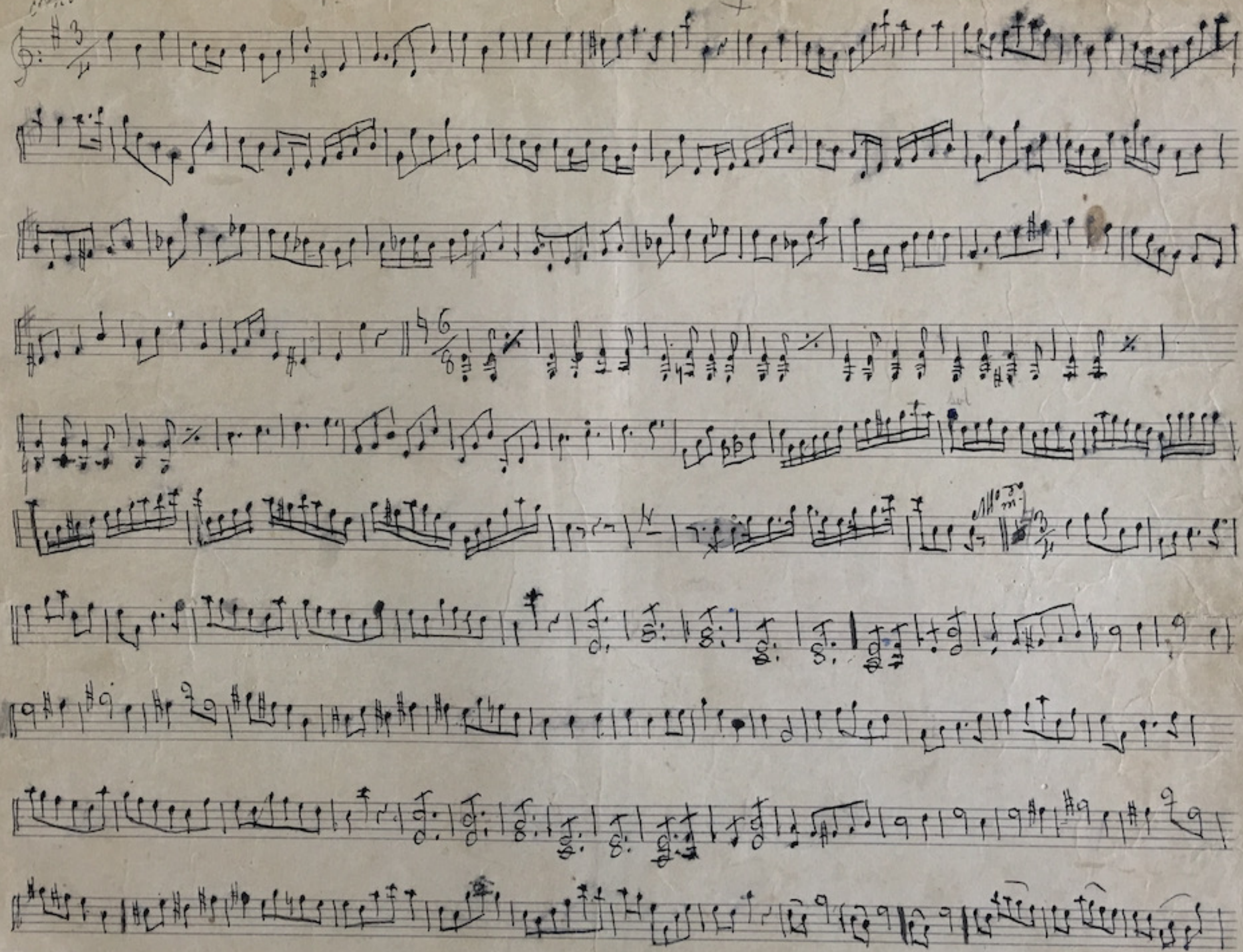
76r 1905

L. d. actum

And.

1^o Violino

Adagio

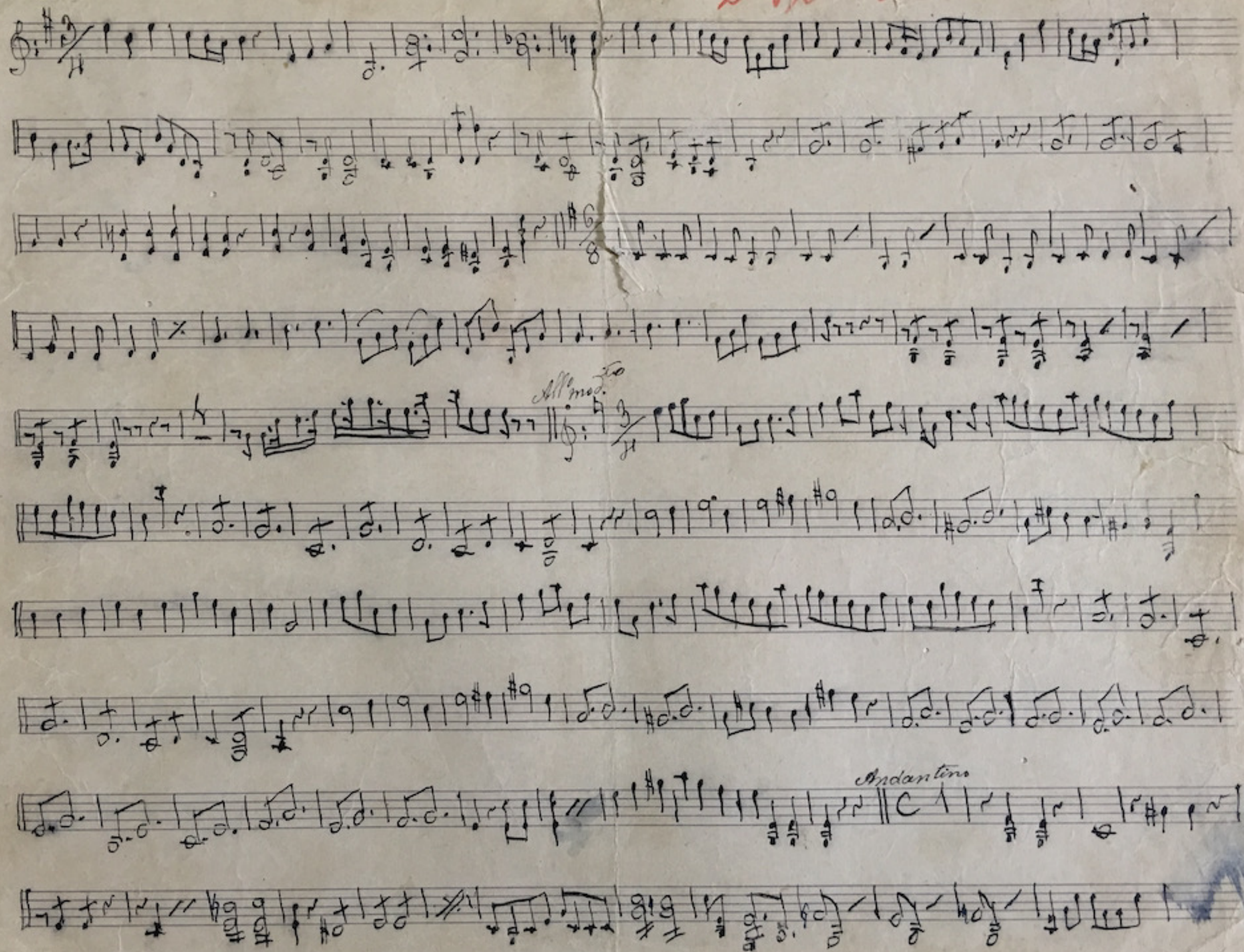


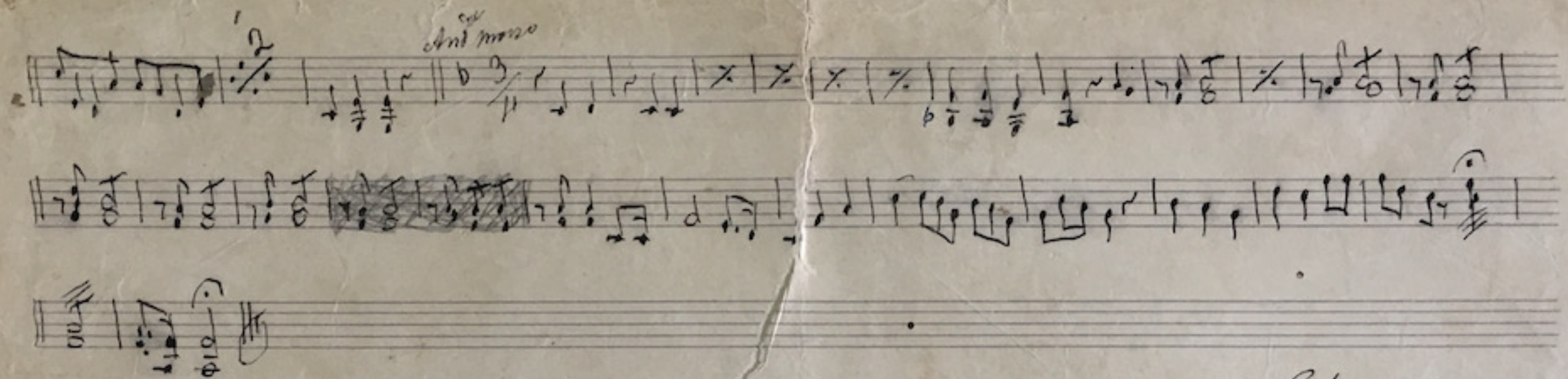


Ag^{to} 1905 G.^o de Aranj^o

2. Violino

2° Violino





Agosto 1905

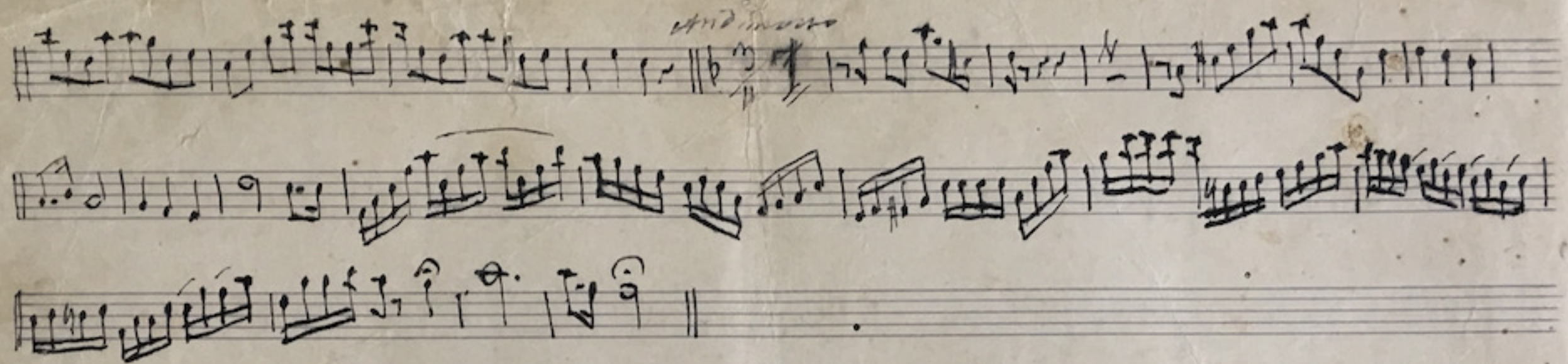
Ld de strango

ed. de

Haut

da laur ha a to po

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The paper shows signs of age, including creases, stains, and a slightly irregular edge.



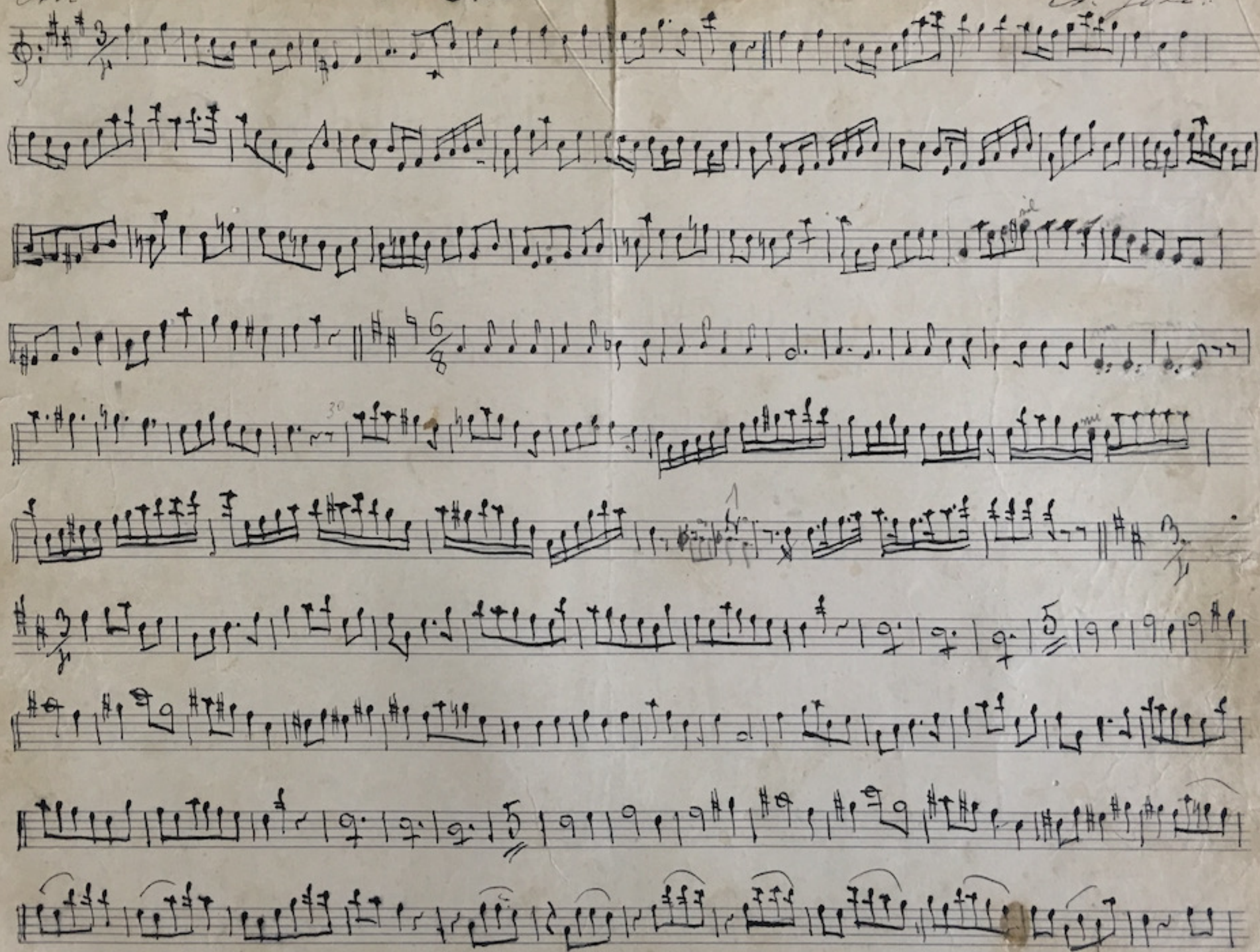
Ag^{to} 1905

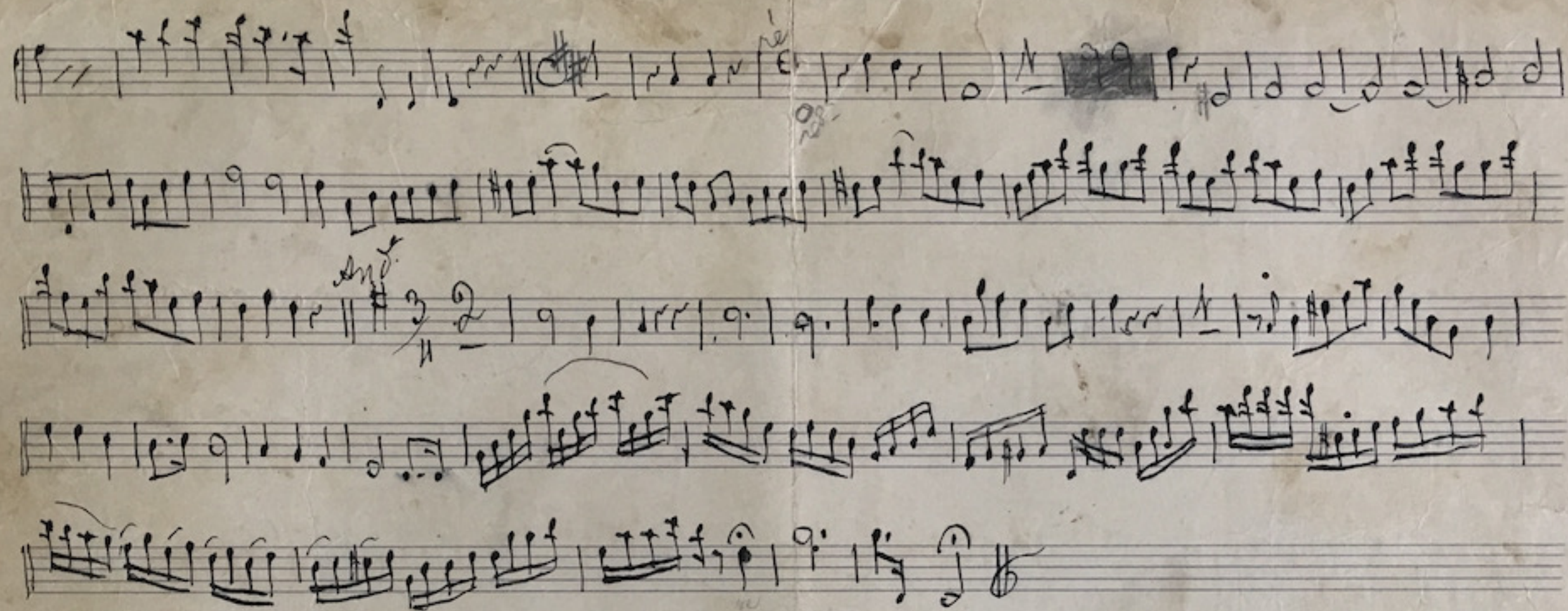
Ep. de. N. aujo

And.

10 Clarinet in D^b

Sadacenta da
A. Joz.





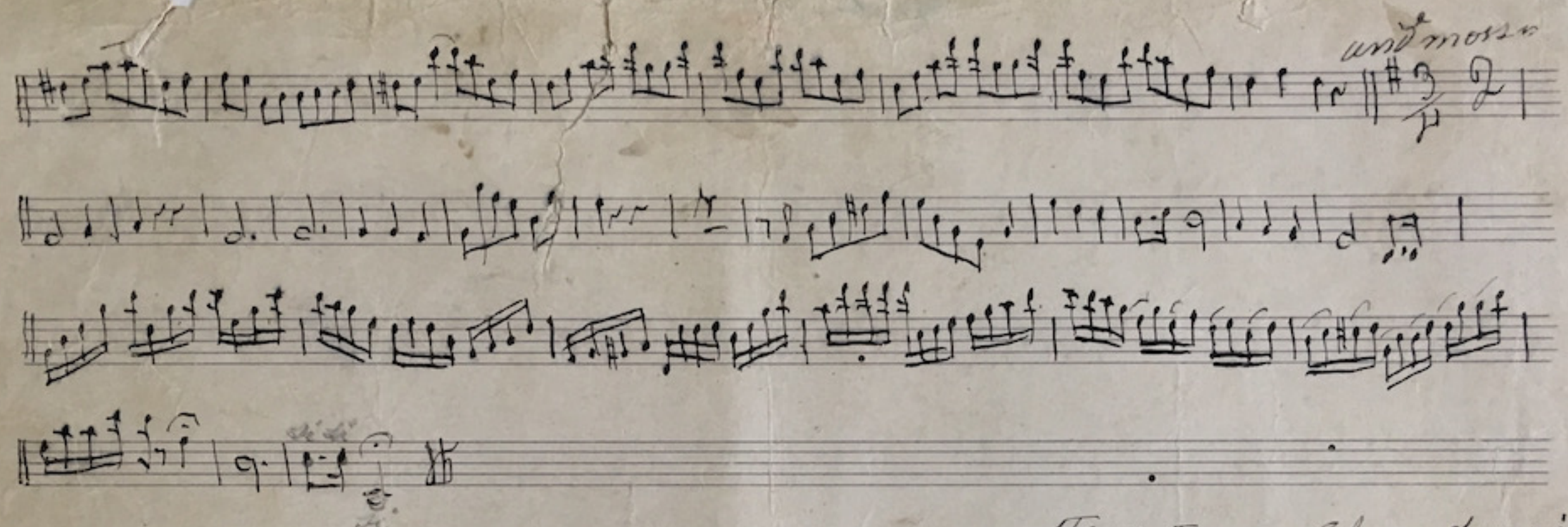
Ag^{to} 1905 G^o de Atravajo.

ed. 2^a

2^o Clarinète B.
2^o Clarinète

A handwritten musical score for a 2nd Clarinet in B-flat. The score is written on ten staves of aged, yellowed paper. The notation includes various musical symbols such as clefs, key signatures (one sharp, F#), time signatures (3/4, 6/8, 9/8), and dynamic markings. The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed together in groups. There are several repeat signs and trill ornaments. The paper shows signs of wear, including creases and discoloration.

andantino



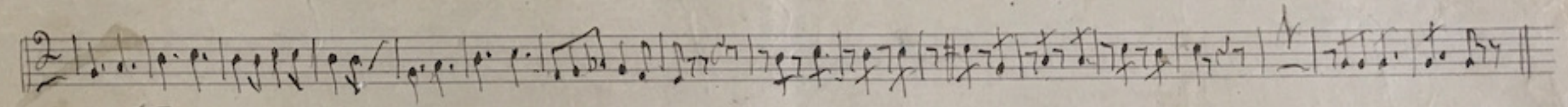
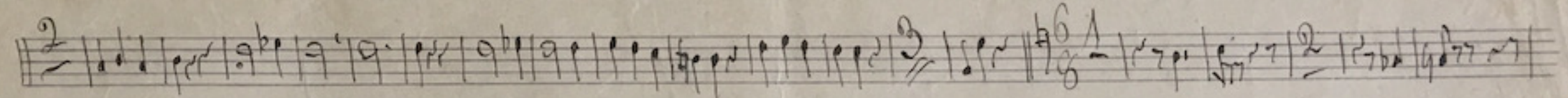
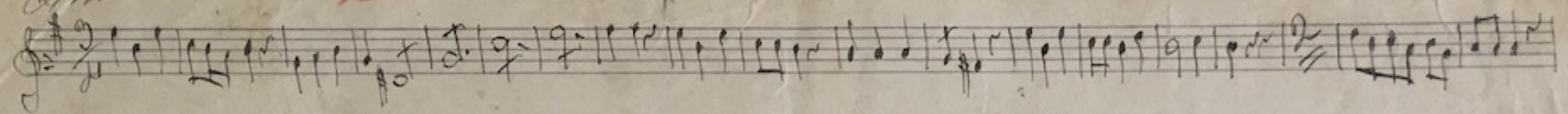
and mosso

Ag. 1905 *G. de Arany*

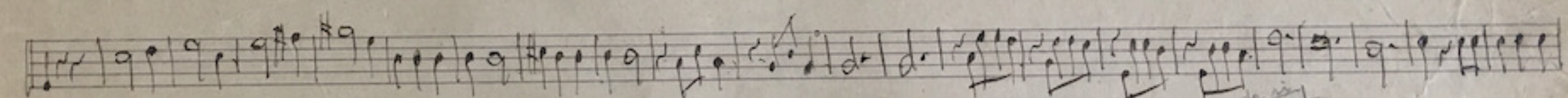
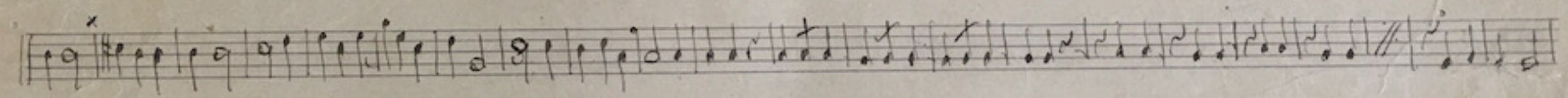
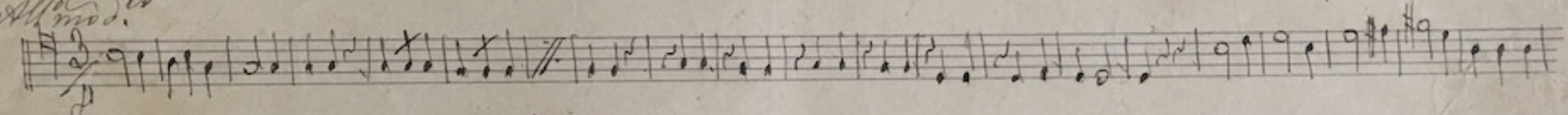
And.^{te}

Pistão - *Pistão*

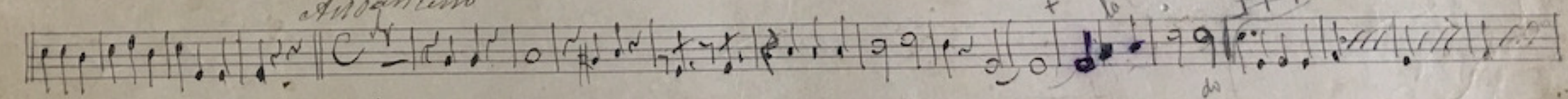
Sadacinha Am. José



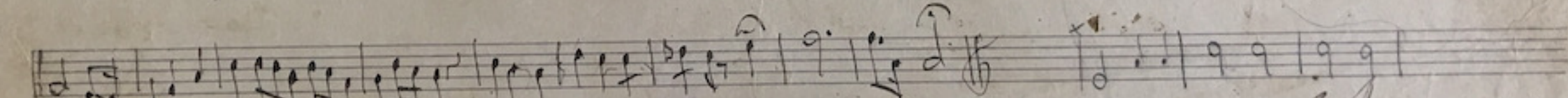
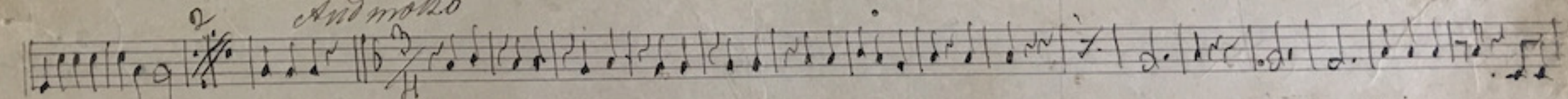
All. mod. to



Andantino

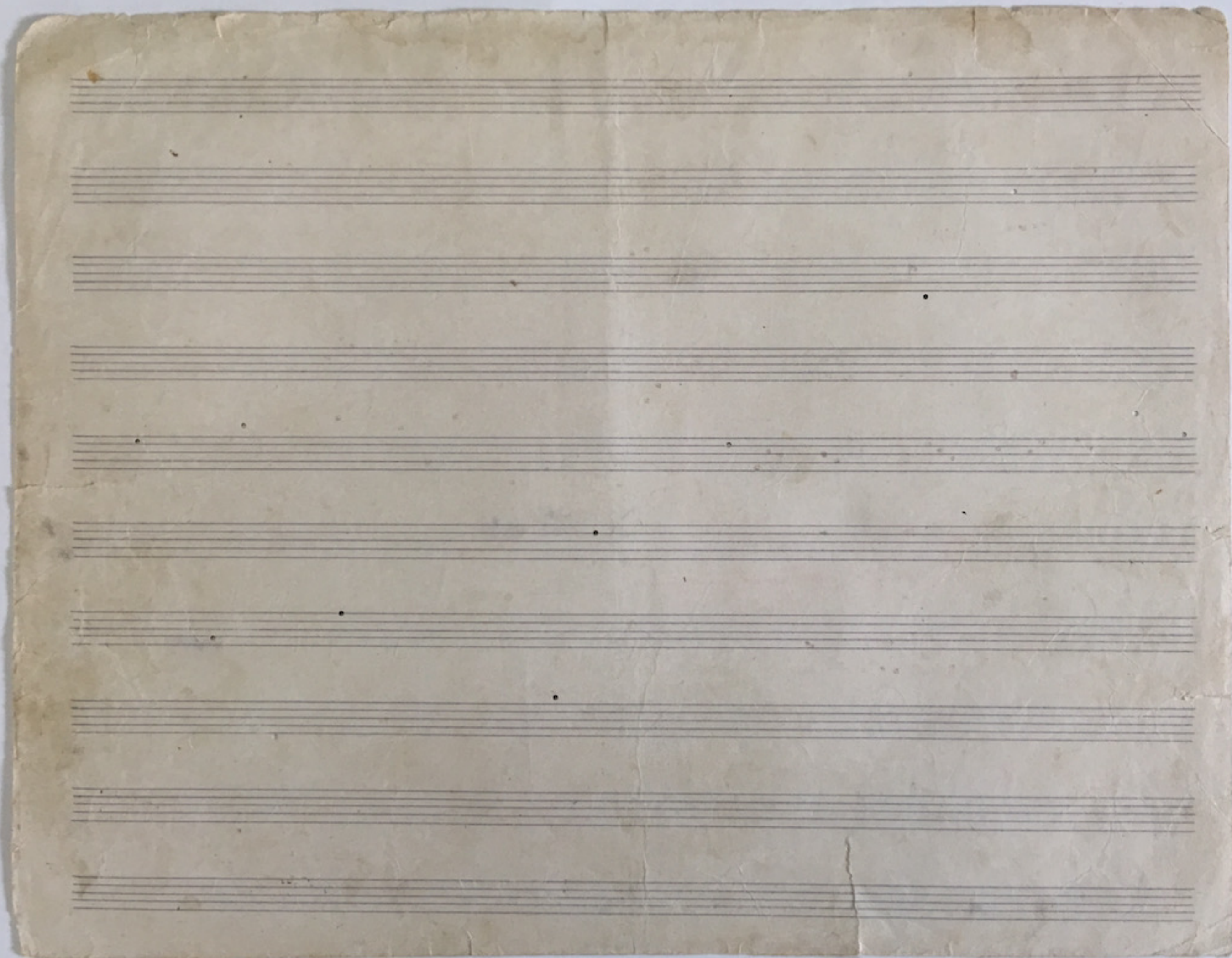


And. mos. to



Ad. mos.

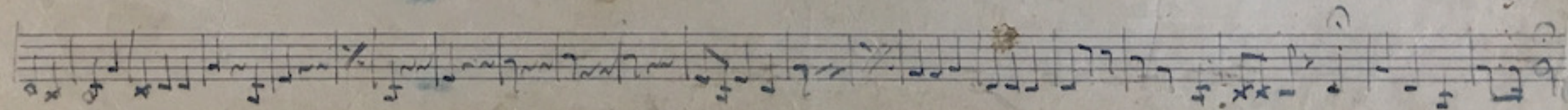
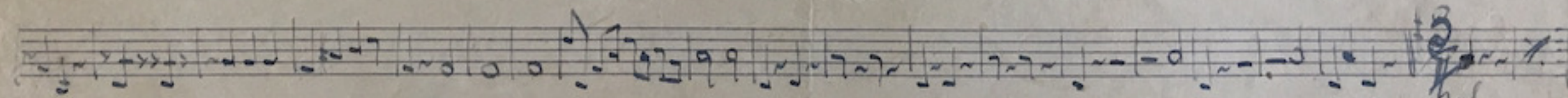
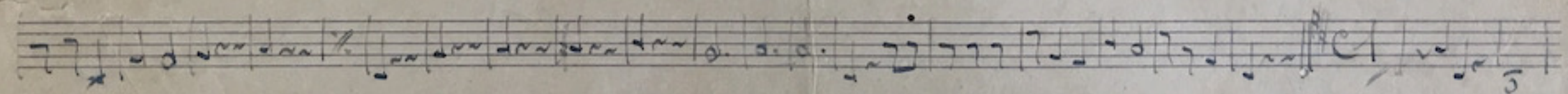
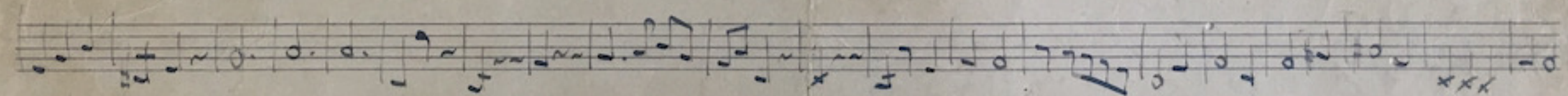
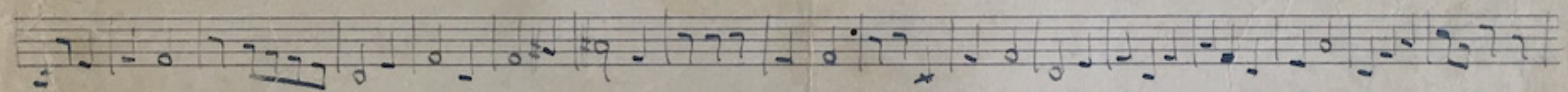
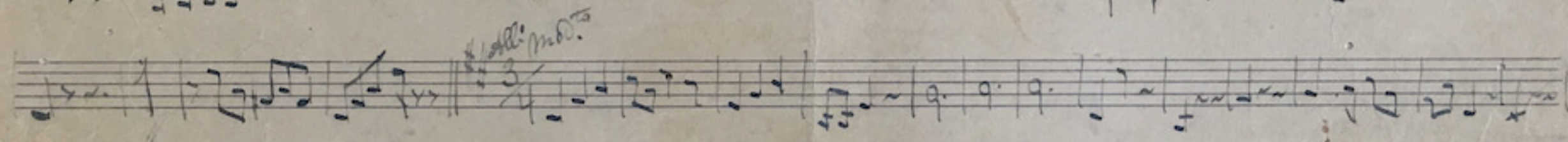
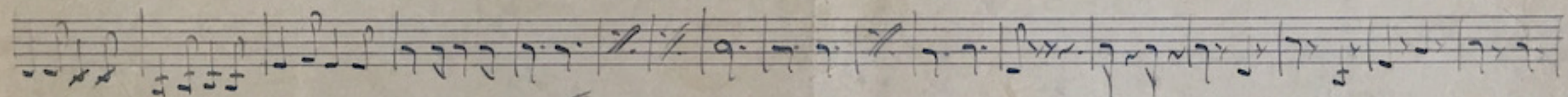
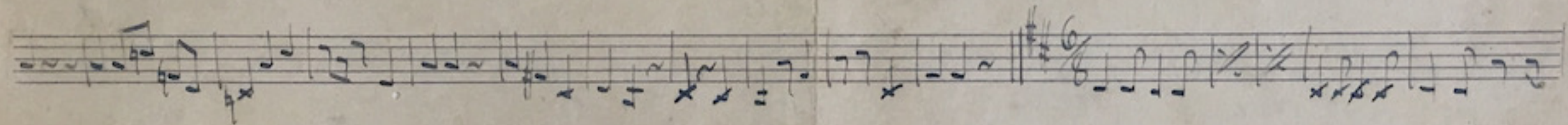
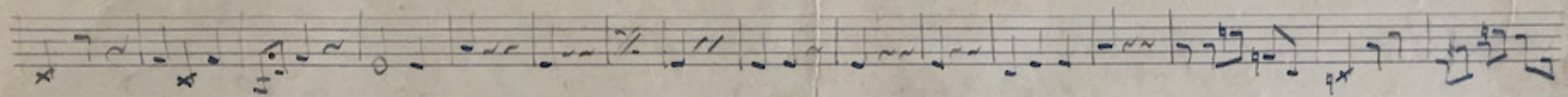
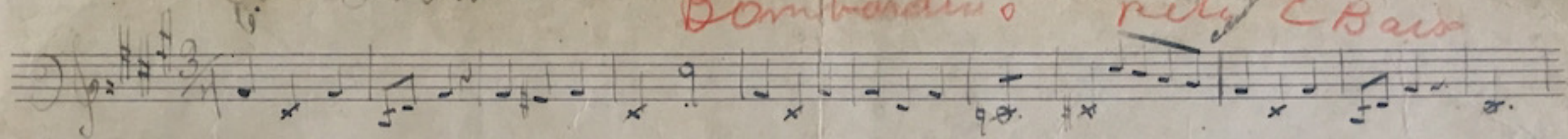
Agosto 1905. G. de Araújo



Ladanna

Bombardino

religioso C. Bass



Bombardeiro

sonata in G major

Handwritten musical notation on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style.

all. mod.to

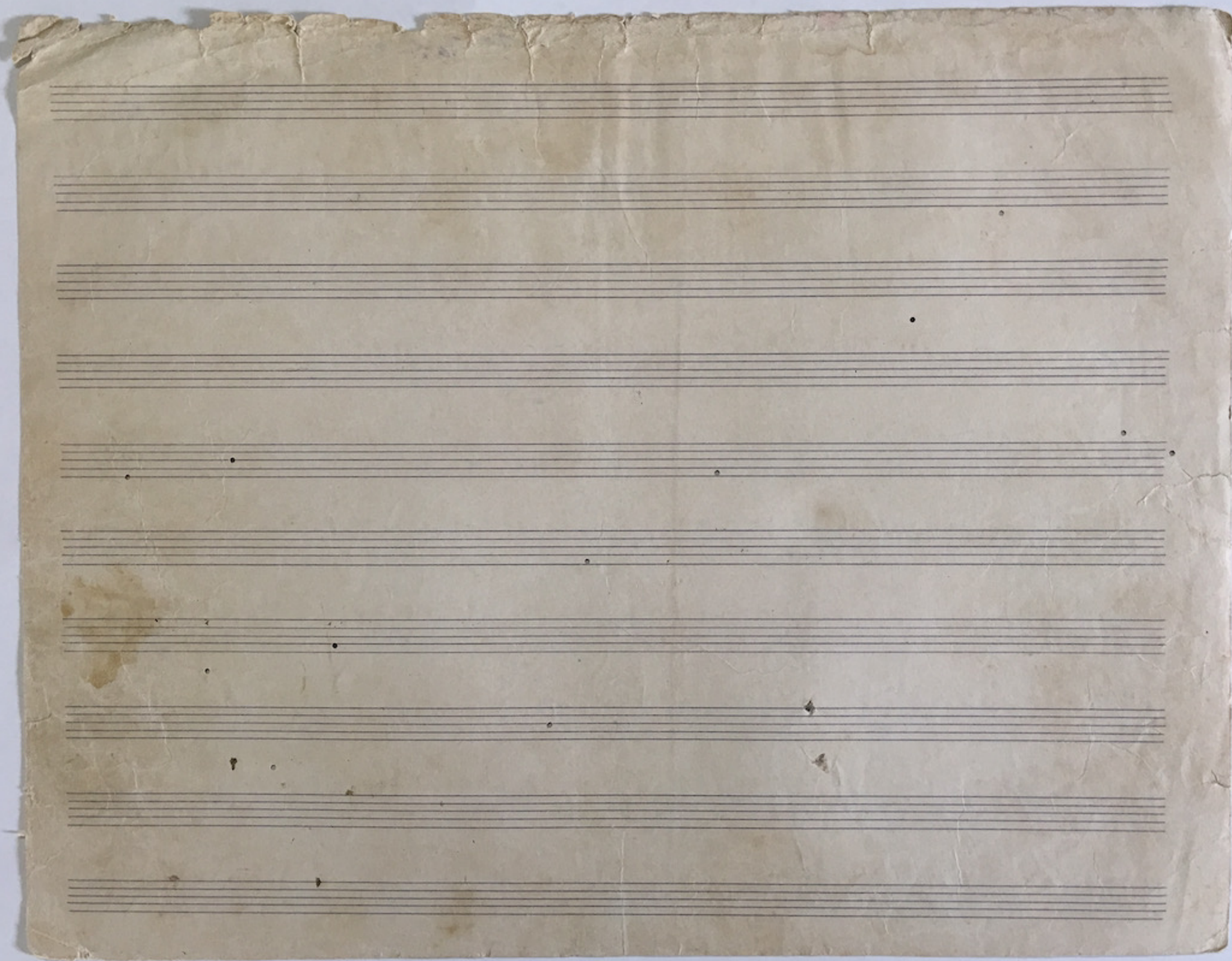
Andantino

Handwritten musical notation on three staves. The notation continues from the previous section, featuring notes, rests, and bar lines. The first staff of this section begins with a treble clef and a key signature of one sharp (F#).

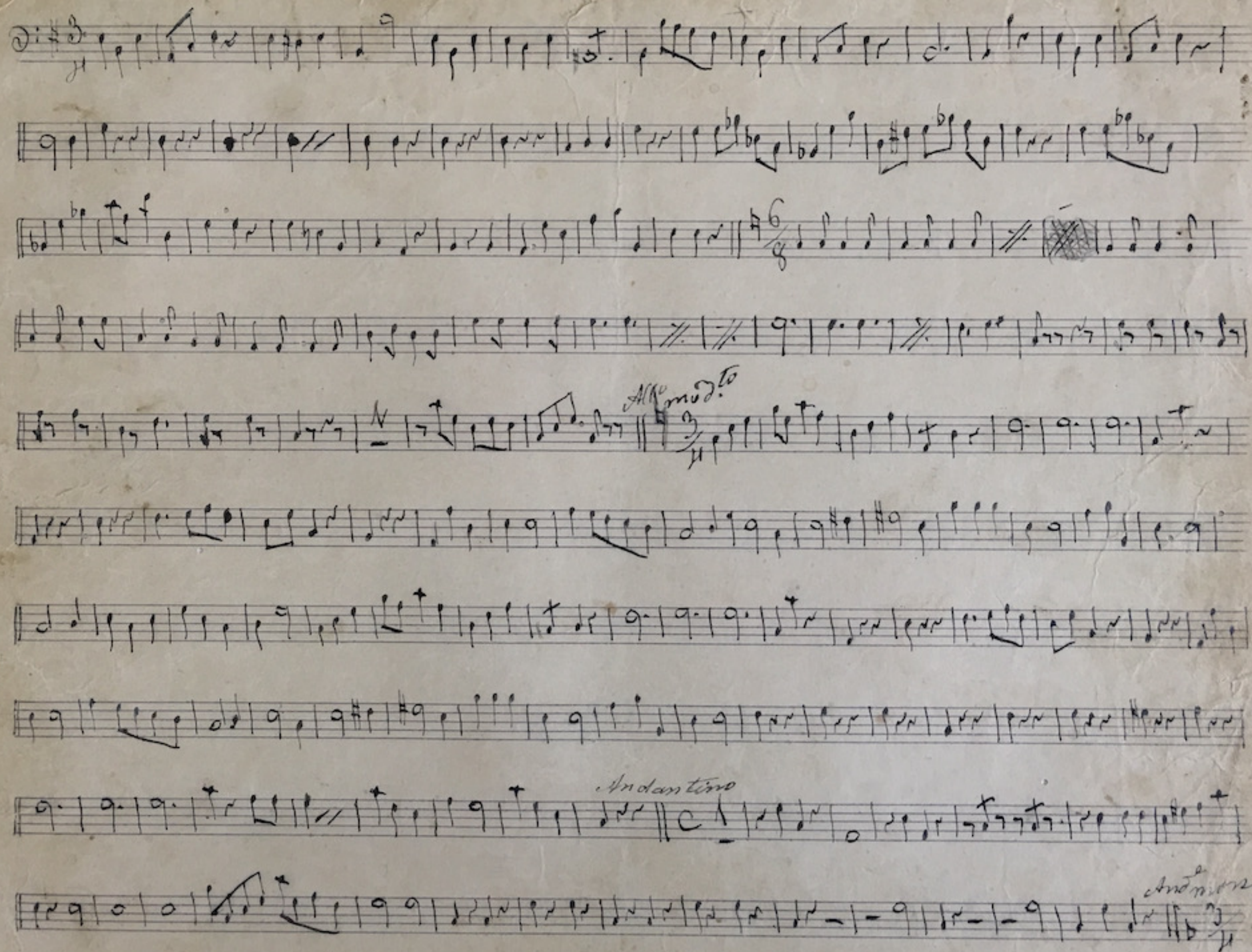
Ag^{to} 1905 G. de Strangio

3. Harmonie am Horn

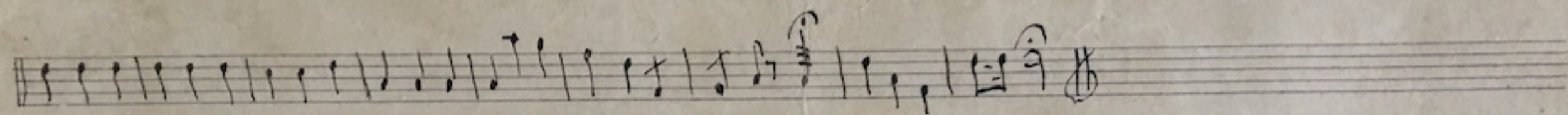
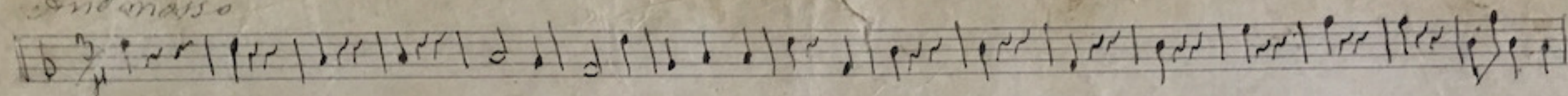
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps and naturals), time signatures (2/4, 6/8, 3/4, 2/2), and note values (quarter, eighth, sixteenth notes, rests). The manuscript is written in dark ink on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff starts with a 6/8 time signature. The fourth staff has a 3/4 time signature and includes the tempo marking "Allegretto" above the staff. The fifth staff continues the composition. The sixth staff has a 2/4 time signature. The seventh staff continues the melody. The eighth staff has a 2/2 time signature and includes the tempo marking "Andante" above the staff. The ninth staff continues the composition. The tenth staff ends with the date "Aug 1905" and the signature "G. de Stranjo".



Contra Bass



Andante



Ag^{to} 1905 G. L. Stravinsky.